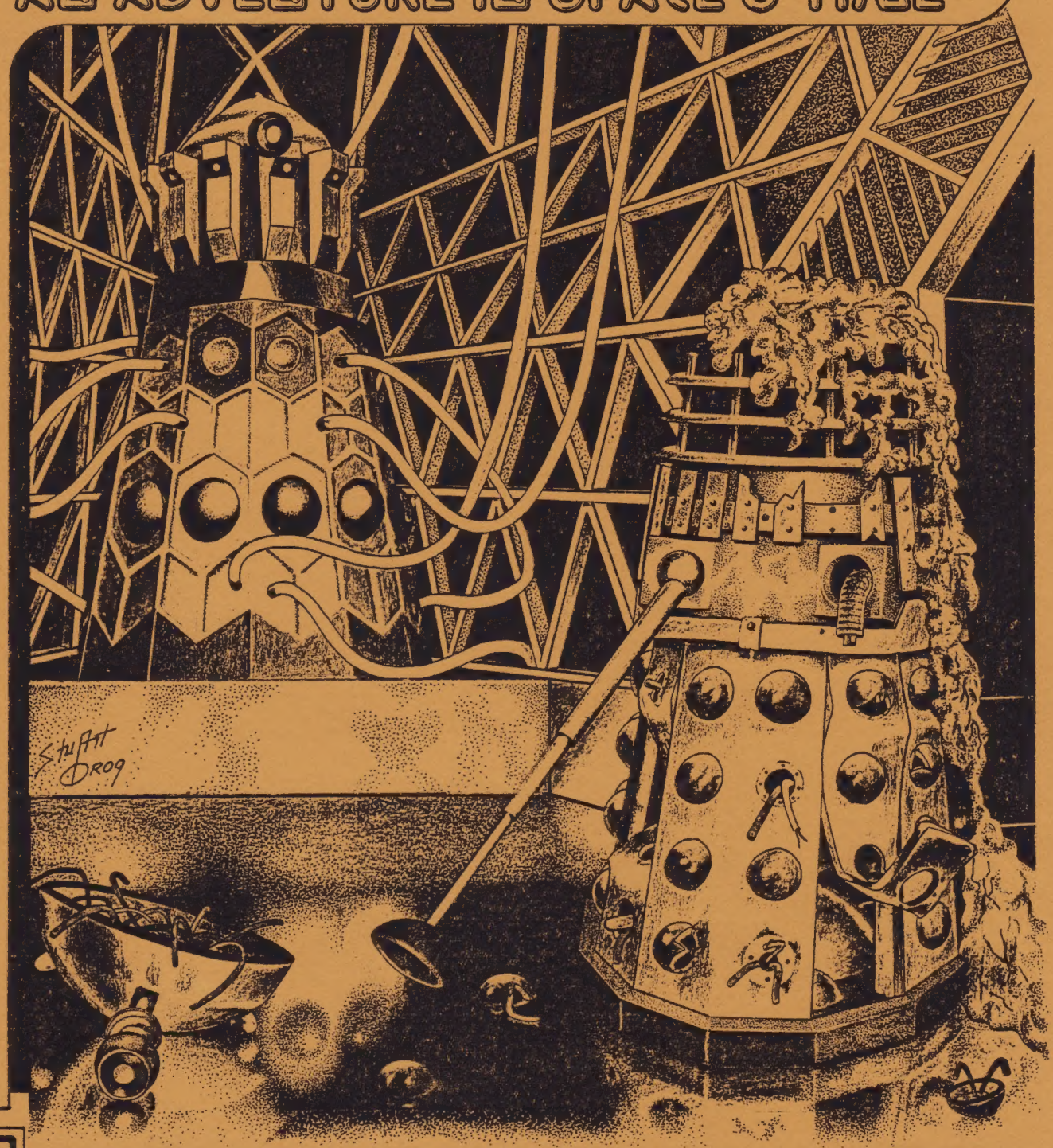
THE EVIL OF THE DALEKS

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME



CODE: LL.

David Whitaker

SKARO 1866

The TARDIS had been stolen! Jamie and I followed an elaborate set of clues that led us to an antique shop in Chelsea; but on the trail I had a feeling of immense apprehension. I was not mistaken, for that trail eventually led us to a bitter conflict with the Daleks!

In the year 1866, Edward Waterfield and Theodore Maxtible had been studying the concept of Time Travel by combining mirrors with static electricity. During one of their experiments, Daleks had emerged from the mirrors and taken Waterfield's daughter, Victoria, hostage, and were holding her in the South Wing of Maxtible's house. With Victoria's life in danger, Waterfield was forced to agree to travel forward 100 years in relative Earth-time to lure Jamie and I back to the house. The apparent object of this was to encourage Jamie to rescue Victoria while his feelings and reactions were being secretly monitored, enabling the Daleks to isolate the 'Human Factor' which had prevented their success against humans before. The resultant cunning and resourcefulness would then be implanted into the whole Dalek race to make them utterly invincible!

Once this Factor had been distilled, it was successfully implanted into three dormant Daleks, with whom we became firm friends! I named them Alpha, Beta and Omega, and we played an energetic game of trains. They even had a sense of humour! The 'Human Factor' had been made up of a battery of emotions, and I introduced into these Daleks such virtues as courage, pity, chivalry, friendship and compassion. The fun ended suddenly, however, when all Daleks were recalled to Skaro, and we followed suit. At last I came face-to-face with the Dalek Emperor - I wondered if I ever would - and discovered that while I thought I'd been doing one thing, the Daleks had forced me to do quite another. Unwittingly, I had isolated the 'Dalek Factor', and now I was ordered by the Emperor to spread it throughout the entire history of the planet Earth!

Jamie couldn't understand the pickle I was in and threatened to break our friendship. Fortunately, though, that soon changed. Pretending to have been impregnated with the 'Dalek Factor', I managed to instil the 'Human Factor' into many more Daleks who passed through the special impregnating archway. (They believed that the capsule was unleashing the 'Dalek Factor'!)

This resulted in Civil War, as humanised Daleks fought normal Daleks. The battle was fierce, and in a very short time the entire Dalek population on Skaro, including the Emperor, had perished. I think we are rid of the Daleks at last! Sadly, Waterfield died while saving my life, and I have agreed to look after Victoria for him. Such a nice girl!

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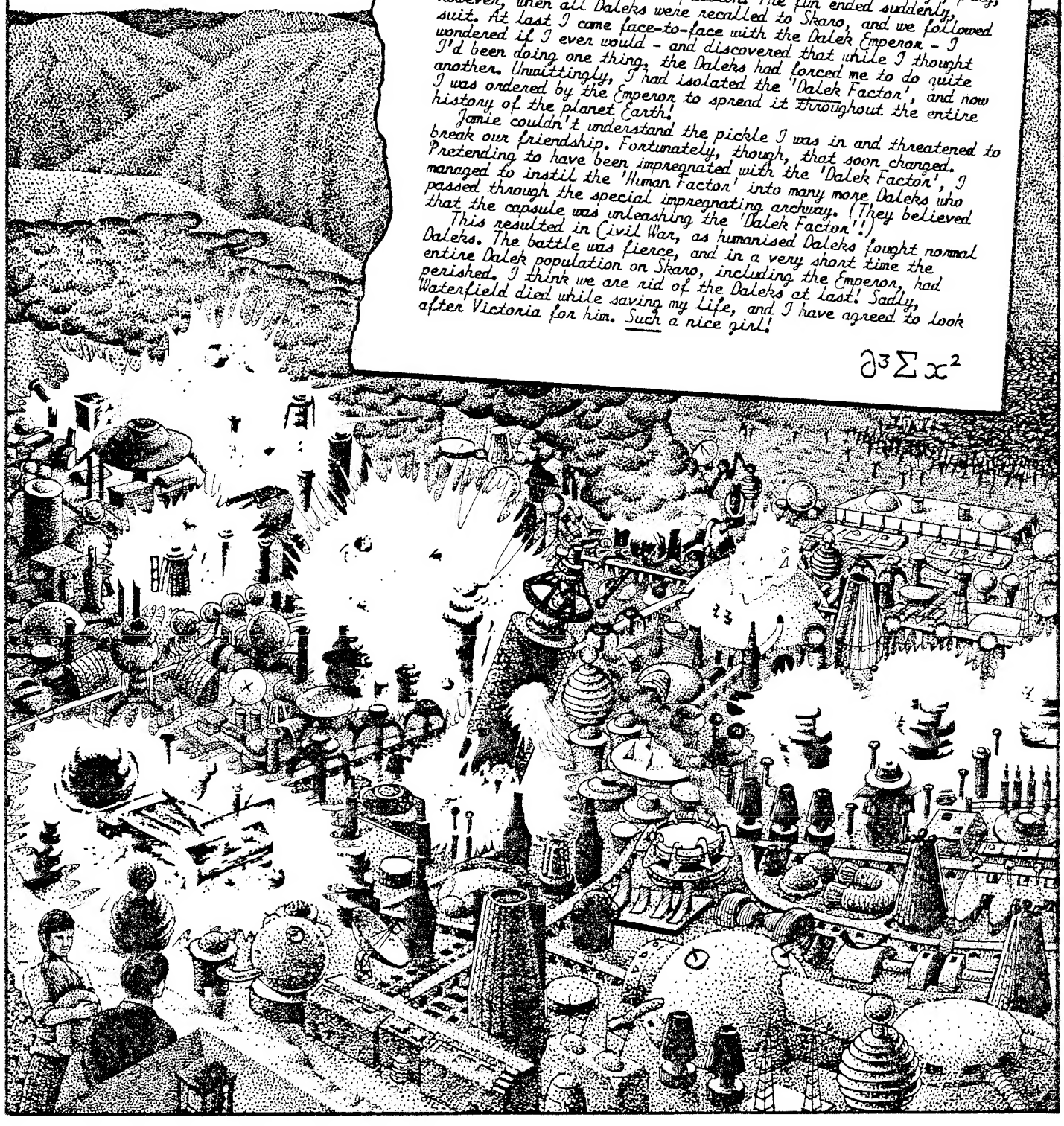

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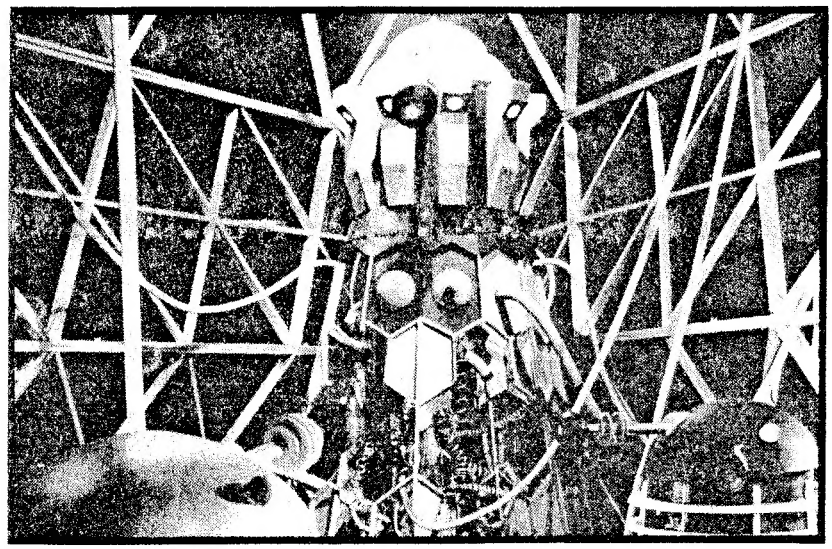

The Doctor recognised the form of the opponent he had fought indirectly so many times before. Unflinchingly he met the gaze of the huge eyestalk as it swung down to focus on him.

"So, you are the Doctor," quizzed the Emperor rhetorically.

"We meet at last. I wondered if we ever would."

"The experiment is over?"

"Yes. I have implanted the Human Factor in the three Daleks that you gave me," announced the Doctor; and then, more quietly to Waterfield and Jamie, said, "When I say run, run."

But the Emperor's audio sensors were keen. "Speak louder," it commanded.

Caught off guard momentarily, the Doctor returned his attention to the electronic behemoth. It was time, he thought, for the moment of truth. "I was merely telling my friend that the day of the Daleks is coming to an end."

"Explain?"

"It's very simple. Somewhere in the Dalek race there are three Daleks with the Human Factor. Gradually they will come to question. They will persuade other Daleks to question. You will have a rebellion on your planet."

"No!" roared the Emperor.

"I say yes!!" replied the Doctor with equal force. "I've beaten you, and I don't care what you do to me now."

With that he shut his eyes and screwed his face up to await the expected blast from his Dalek escort's gun. But although the Emperor boomed out an order for his silence the predicted execution did not happen. Indeed, the Emperor's voice was a few decibels quieter when next it spoke.

"The Human Factor showed us what the Dalek Factor was..."

The Doctor peeped sharply out of one eye. "What?"

Jamie too was perplexed. "Well, what does that mean?" he asked Waterfield. The scientist would not answer. The final deception he had been forced to keep secret under threat of his daughter's life would now be revealed; but not, he feared, to the Doctor's advantage.

The Emperor Dalek spoke again. "Without knowing, you have shown the Daleks what their own strength is..."

The Doctor frowned and Waterfield leaned closer to him. "While you were doing one thing, they were really making you do another," he added helpfully.

"The Human Factor is useless," proclaimed the Emperor.

"You still have those three Daleks to contend with," jibed the Doctor.

"They will be impregnated with the Dalek Factor: your discovery." The Emperor's laconic reply held almost a tone of sarcasm. "But your work is not over."

The Doctor drew himself up defiantly. "I won't work for you!"

"You will obey!"

Having got no satisfaction from Waterfield, Jamie shuffled up to the Doctor. "What is the Dalek Factor?"

"Do you want me to guess? It means to obey, to fight, to destroy, to exterminate ..." He turned back to face the Emperor. "I won't do it!"

"Watch."

Another bank of lights came on, framing the outline of a scanner screen. A picture formed on the screen, one very familiar to the time travellers. "The TARDIS!" exclaimed Jamie with delight.

The Emperor's eye-lens focused down on the Doctor one final time, and its words sent a chill through his body. "You will take the Dalek Factor. You will spread it through the entire history of Earth!"

STORY REVIEW

Tim Robins

'The Evil of the Daleks' is a remarkably stylish production and makes a possible movie, bearing many of the hallmarks of a Hammer horror film. Of particular note is the period setting, the wealth of 'bit' parts and an alluring female cast which consists of Maxtible's beautiful daughter Ruth, the voluptuous housemaid Mollie and the innocent and chaste Victoria, all crying out to have their necks bitten by a passing Vampire. It would not be too difficult to place Hammer regulars Peter Cushing and Christopher Lee in the roles of Maxtible and Waterfield.

The story, composed of three distinct segments, is a somewhat cobbled together affair, with a plot that doesn't bear too much close inspection. The first segment continues in the vein of 'The Faceless Ones', with an atmosphere kept suitably up-beat by the insertion of then contemporary music provided by then contemporary pop groups.

Through a selection of minor characters and a variety of locations the Doctor attempts to find the stolen TARDIS by employing some trivial detective work. Informed by Waterfield's henchman Bob Hall, disguised as a warehouseman, that the TARDIS has been taken by a removal firm, the Doctor is suspicious. "Well," he explains, "didn't you notice his overalls? They were much too small for him; and the top sheet of his clip-board was different to all the others. And when we mentioned the police he became friendly..."

As it turns out, these clues are deliberately made obvious to lead the Doctor to yet more clues. Eventually, we arrive at the Tricolour Coffee Bar. Here Waterfield's shop assistant, Perry, contacts the Doctor and Jamie and invites them to meet Waterfield himself at 10 o'clock that evening. At this point one begins to question the logic of Waterfield's trap. He might as well have asked Bob Hall to direct the Doctor to his antique shop in the first place. One might put the whole rigmarole down to caution on Waterfield's part, but when you have twenty-five minutes to fill it's best not to ponder such points!

Having said that, episode one carries itself well, with some subtle clues pointing to Waterfield's incongruity in the 20th century ("Okay? What does that mean?"), and a gripping climax as Kennedy comes face to face with a Dalek.

Episode two sees the Doctor arriving at the antique shop (at last). Brand new but genuine antiques tip him that all is not what is seems. Before the truth is uncovered, however, he and Jamie are sprayed with sleeping gas and unceremoniously bundled off to the 19th century.

The second segment of the story is filled with as many minor characters as the first. Jamie meets a new romantic interest in the form of Mollie, and the Doctor confronts Waterfield and Maxtible, who have accidentally unleashed the Daleks on Earth. With his daughter being held as a hostage, Waterfield is forced to force the Doctor to force Jamie into helping the Daleks with their evil plan! Along the way we meet Arthur Terrall ("Mad! Stark, staring mad!"), Kemel ("...His mind is undeveloped") and Victoria.

This segment contains many memorable scenes, including the sequences between the Daleks and Victoria, chastised for giving her food to the birds through the window - "You will not feed the flying pests outside!" - and then weighed to make sure she hasn't lost too much weight. The Doctor has some amusement at the Daleks' expense, introducing the Human Factor into three of the creatures, who rush about playing Trains and Roundabouts and crying "Dizzy Doctor!"

Finally, the Doctor, Jamie, Maxtible, Waterfield, Victoria, Kemel and the 'Humanised' Daleks are transported to Skaro, where things crash to a destructive climax

featuring the impressive Emperor and the not-so-impressive "tricky action" toy Daleks. Waterfield sacrifices his life to save the Doctor, Maxtible murders Kemel and is himself consumed in the inferno of the Dalek city, and the Doctor and Jamie escape from the planet with Victoria.

On the whole 'The Evil of the Daleks' is a happy accident, a collision of a number of factors which tends to suggest that the Daleks were an addition to an already completed story. Considering the chaos involved with several of the earlier scripts of this season this is not unlikely, and would explain why certain plot elements seem rather redundant. Most embarrassing is Maxtible's reason for helping the Daleks - they will give him the secret of changing base metal into gold! This Alchemy subplot seems faintly ridiculous when one remembers that Maxtible possesses the power of time-travel, which seems a slightly more significant scientific breakthrough. Nevertheless the child-like whimsy that often populates a Whitaker script is more often than not submerged beneath the surface; and the surface features of this adventure prove most enjoyable.

Whitaker weaves a number of characteristics of the Daleks into the tale, most interesting of which is the identification of the Dalek Factor. This, it is revealed, is blind obedience to authority. "Do not question!" the Daleks command. "Obey the Daleks! You are in our power!" This simple, blind obedience is the major characteristic of Daleks, compared with the Human Factor, which the Doctor describes as "very complex".

Ultimately, it is the questioning of authority which brings about the Daleks' downfall. Instilled with the Human Factor, Daleks feel emotions ("Hello, friend," they greet Jamie); but it is their ability to question that is most significant. "Gradually they will come to question," the Doctor tells the Emperor. "They will persuade other Daleks to question!" and indeed they do. "Continue working!" they are commanded. "Why?" "Silence! You will obey!" "I will not obey!"

Whitaker reminds us, however, that we too possess the Dalek Factor. With a touch Terry Nation would be proud of, it is Maxtible who is last seen proclaiming "The Daleks will live and rule forever!", a message which is more subtly conveyed in the developing relationship between Jamie and the Doctor. The Doctor must encourage his young companion to unwittingly take part in the Daleks' experiment, and he envisages no problem in this respect. "Jamie will do everything he's asked to," he assures Waterfield. Whitaker certainly brings a darker side to Troughton's role...

The characterisations are the redeeming features of 'The Evil of the Daleks'. More characters are left behind than one can remember, but those that stay with us never fail to hold the viewer's attention. The four-part Victorian segment embodies most of the strengths and weaknesses of the adventure; it's difficult to tell one episode from another, characters come and go with much rapidity and little consequence, and yet the incongruity of the Daleks in a Victorian setting provides some of the more memorable moments.

The central story harks back to the Hartnell era. Due probably to Whitaker's influence the Doctor's manipulative personality is so emphasised that one recalls a time when he was prepared to kill to achieve his ends. Coupled with the Victorian period setting, one wonders which Doctor Whitaker thought he was writing for!

'The Evil of the Daleks' is an erratic masterpiece, slotted into a period of uneasy transition for 'Doctor Who'; and Waterfield's comment that "The whims and caprices of our patrons is our line, Mr. Perry" is a fitting comment on an adventure born of the whims and caprices of the Daleks' creators.

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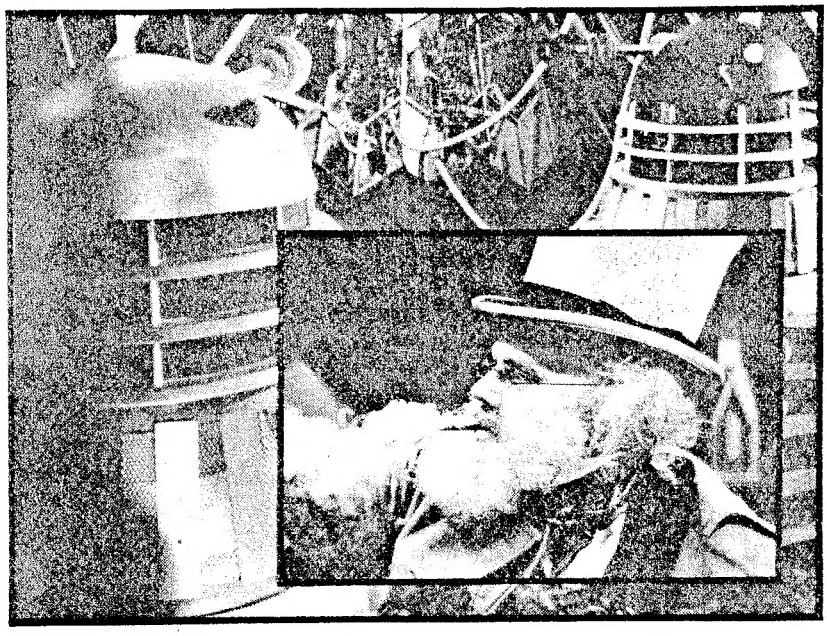
SPACE & TIME

The Silent Partners

Theodore Maxtible

Deanne Holding



"To possess such a secret would mean power and influence beyond all imagination. And I am about to discover the secret. Nothing will stop me. Nothing! Nobody!"

Theodore Maxtible epitomises the character of the man who puts scientific experiment for personal gain first and the suffering of his fellow human beings second. Having said that, however, he is not a mere stereotype, but a fully-fleshed character.

Maxtible is a wealthy Victorian gentleman with enough money to own a town house and a country mansion, and enough left over to indulge his "whims". One of these whims is a fascination with the concept of time-travel, experiments with which have opened a gateway through which the Daleks can break into 19th century Earth. Experienced in the ways of human beings, the Daleks are not slow to realise that in Maxtible they have a perfect servant. In promising to give him the secret of transmuting metal into gold in return for betraying his friends and for luring the Doctor to Canterbury in the year 1866, they have ensured his obedience by appealing to the baseness of his true nature. For Maxtible is motivated by a thirst for infinite wealth and its accompanying power, and nothing can turn him aside from his selfish obsession. He is ruthless and callous, and his 'sympathy' for Waterfield is in fact only thinly-veiled contempt.

In legal terms, he is an accessory to the murders of Kennedy and Toby, but he tells Waterfield: "We are not to blame for everything that has happened. No English judge or jury would find it in their hearts to convict us of one solitary thing." This might be true of Waterfield, but certainly not of Maxtible. He has mercilessly exploited everyone within his household, beginning by abducting Victoria and giving her to the Daleks, thereby ensuring Waterfield's co-operation in ensnaring the Doctor. Next, he has had no qualms about his daughter's fiance, Arthur Terrall, being under the direct control of the Daleks; and when Molly threatens to upset his careful plans he hypnotises her into forgetting her experiences, threatening that for her to remember would be "injurious to your health". Lastly, he sends his simple but loyal servant, Kemel, into a life-and-death confrontation with Jamie.

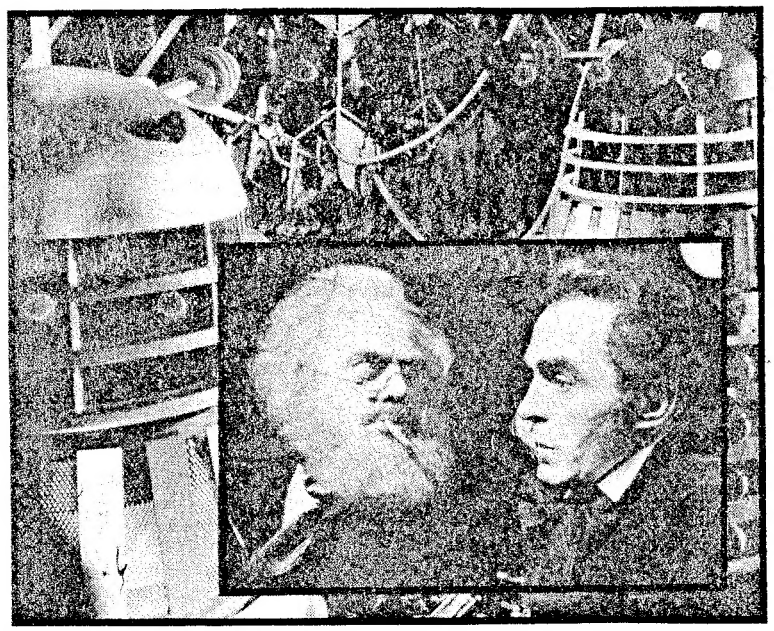
Without knowing it, Maxtible has been corrupted by the power that the Daleks represent. Whilst he admits that their actions are cruel, he admires their brilliant minds and excuses their behaviour because it is "alien" - he is willing to ignore any atrocity as long as it does not interfere with his own selfish goals. Like many another power-crazed man, he cannot imagine that he can be exploited just as easily as he exploits others. Although he harbours a certain amount of fear for the Daleks he firmly believes that they have a 'gentleman's agreement' and cannot conceive that they would renege on their side of the bargain. The shock comes when the Daleks destroy his laboratory - "the only real thing in the whole of my existence". By this time obsession has become insanity.

Ironically, when the Daleks do keep their promise and reveal an apparatus that can, indeed, turn metal into gold, Maxtible is at the same time impregnated with the Dalek Factor, thus losing his human motivations. However, it can be said that he had much of the Dalek Factor in him already - a lust for power, a callous disregard for human suffering and an insistence that others obey him without question. When he dies in the holocaust of the Dalek city, he dies as a Dalek, not as a "Dalek-ised" human.

The Silent Partners

Edward Waterfield

Paul Mount



Edward Waterfield is the figurehead of morality in 'The Evil of the Daleks'; in this tale of criminals, thugs, over-ambitious scientists, merciless alien monsters and an apparently duplicitous Doctor, he is perhaps its only true representative.

A sad, lost figure, hopelessly out of his depth and near the end of his tether, Waterfield is a man forced by cruel circumstance to carry out the will of his sinister 'paymasters' - his reward for delivering up first the TARDIS and ultimately the Doctor himself being the safe release of his beautiful young daughter Victoria, whom the Daleks are holding hostage.

A man out of time: thrown unceremoniously into the 20th century to carry out the Daleks' orders, he is unable to understand such contemporary expressions as 'dicey' and 'okay'. "Victorian time-pieces are my speciality," he tells an unsuspecting Perry - but not for the reason that Perry believes. Kennedy astutely likens Waterfield to "a Victorian grandfather", little realising how close to the truth he is.

With the TARDIS in his possession, and a rendezvous with the Doctor and Jamie arranged, Waterfield appears remarkably cool and self-controlled as, perhaps, he sees his part in the Daleks' plan nearing its completion. "What are you dragging me into?" he has already near-hysterically demanded of them; but by the time he is back in the 19th century, he is once again cowering in the shadow of the imposing Theodore Maxtible, the fool who still believes that the Daleks will co-operate with him if he co-operates with them.

It is to Waterfield's credit that he knows - even from the start - the true nature of the Daleks, even if he is unable to resist them. "They are monsters, inhuman monsters," he tells Maxtible, as he battles to break through the latter's self-assurance. As the death toll mounts, Waterfield pauses to wonder if even the life of his own daughter is worth the death of so many: "How many people must die so that my daughter can live?"

Waterfield is understandably horrified when he suspects that the Doctor is going to help the Daleks. He accuses the time-traveller of "turning these creatures into Super Beings" by introducing the Human Factor into their positronic brains, and of "making over the whole world to them". Victorian he may be, but he is well able to understand the power of the Daleks and their very real potential. "They'll be unbeatable...they will enslave us for all time."

As seems inevitable with the Daleks, Waterfield's doom was sealed as soon as he became involved in their plans; there is certainly a hopelessness and defeat in both his words and his actions as events reach their climax on the Dalek world.

So it is that he sacrifices his life - safe both in the knowledge that not only is his daughter free of the tyrants from Skaro, but that she will be looked after by the benevolent Doctor and his lively companion; and it is to save the Doctor that he throws himself in front of a group of Daleks who are about to kill him.

Waterfield dies yet another innocent victim of the Daleks - but at least in sacrificing himself for the Doctor ("A good life to save") he has gone some way to redeeming himself.

Not only is Edward Waterfield the symbol of morality in 'The Evil of the Daleks', but he also serves as a grim testimony for all those who die as victims of the Daleks of Skaro.

Gerry Davis

Jeremy Bentham

In describing Gerry Davis' approach to the role of a script-editor Terrance Dicks summed it up best when he quoted the catch-phrase Davis would use when commissioning work from an author: "You and I are going to write a story."

As a slick professional with an eye for painstaking detail he joined 'Doctor Who' after a period working for Canadian Broadcasting, a spell in Italy writing dubbed speech for internationally bound Italian films, and finally a couple of years with the BBC story editing '199 Park Lane' and the successful football series 'United', which he had co-devised. His BBC career began after Donald Wilson had seen a book Davis had written on the subject of how to write scripts for television. The book had become virtually required reading for anyone contemplating a career in TV writing and this, plus his track-record on 'United', brought him to mind with Sydney Newman and Donald Wilson when they were looking around for Donald Tosh's replacement on 'Doctor Who'.

At the time of his joining, 'Doctor Who' was going through something of a rough period in its history. Production standards on the series were as high as they had ever been, yet the show was losing ground rapidly to the competition offered by ITV. A fickle general public, tiring of two years' Dalekmania, was turning its back on 'Doctor Who', despite very sophisticated serials like 'The Massacre' (Serial "W") and 'The Celestial Toymaker' (Serial "Y").

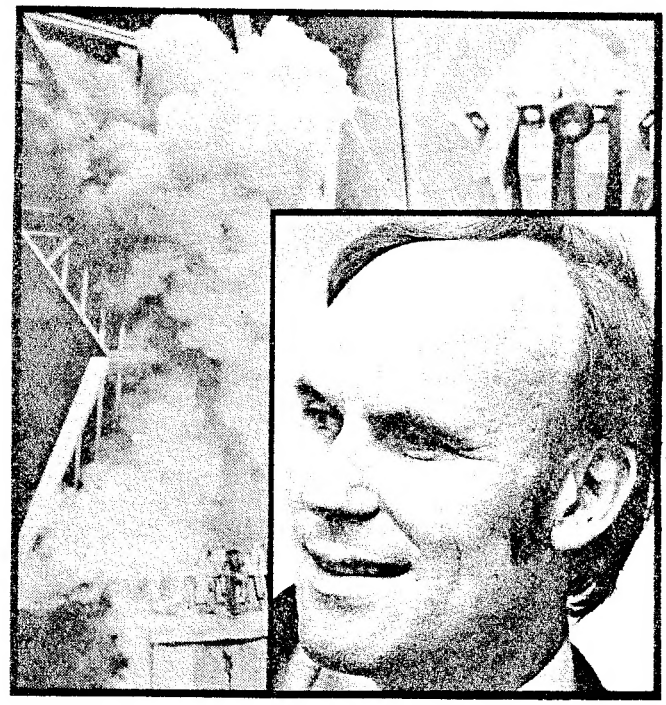
Ever since coming to the BBC Gerry Davis had been intrigued by 'Doctor Who' and had made no secret of his wish to work on the show.

His first task on assuming the mantle of 'Doctor Who's story editor was to revamp completely his office in Union House. He turned one whole wall into a gigantic production board, complete with a story precis and a still from every serial produced so far. Both he and producer Innes Lloyd were keen on the continuity and mythology aspects the show was building up in its ever-lengthening run, and they felt the key to the show's future success lay in a blending of the old with the radically new.

The first hurdle Davis and Lloyd tackled was the huge task of dragging 'Doctor Who' bodily into the Swinging Sixties. Davis especially felt that, despite the show's innovations, 'Doctor Who' was still clinging to a 'Journey into Space'/'Out of the Silent Planet' format, with knowledgeable professors extolling scientific truths to eager young astronauts and hyperactive children. With the approval of Newman and Wilson - both of whom still held supreme right of veto on any change to 'Doctor Who's formula - the characters of Ben and Polly were created to be more in touch with Britain's teenagers.

The next radical change overseen by Gerry Davis was the restructuring of the scripts. After the disastrous failure of 'The Gun Fighters' (Serial "Z") out went the Doctor's encounters with famous historical figures, and in came the use of history as backgrounds to colourful settings, as witnessed in 'The Smugglers' (Serial "CC") and 'The Highlanders' (Serial "FF").

Eventually, under Innes Lloyd's direction, the historical stories were phased out completely.



On the science fiction side a move away from pure fantasy was made; and indeed, as the Troughton era progressed fewer stories than ever before were set on alien planets, and far more were set within identifiable surroundings on, or close to, Earth.

Although no scientist himself Gerry Davis had a deep respect for science and technology, and another of his insistences was a level of authenticity to the technical side of 'Doctor Who'. An early ambition of his was to establish a permanent position on the credits for a "Scientific Adviser". He contacted Patrick Moore for first refusal of this position, and when Moore declined he opted for his second choice, Dr. Kit Pedler.

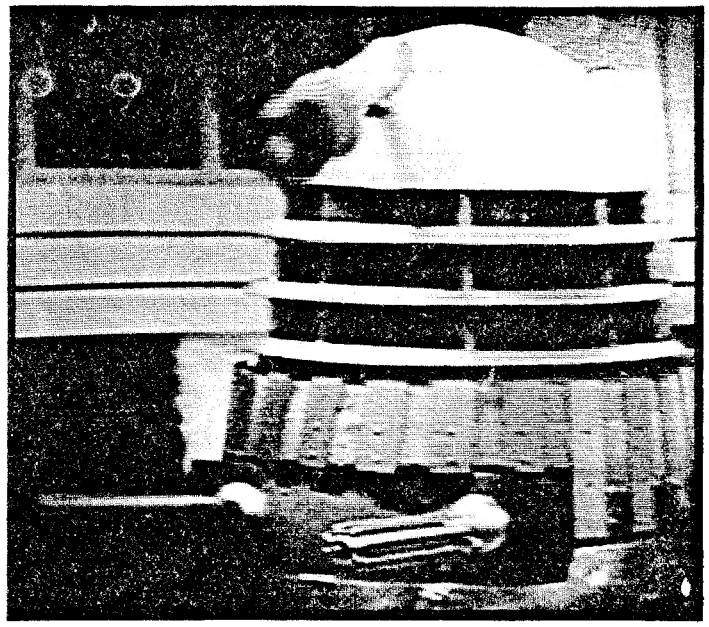
The working partnership established by Pedler and Davis is well documented, especially when the pair later went on to donate a new word into the English language - "Doomwatch".

More than with any other author Gerry Davis employed his technique of "You and I are going to write a story" with Kit Pedler, and in the process turned a boffin into a capable science faction writer. Pedler's first storyline - 'The War Machines' (Serial "BB") - needed Ian Stuart Black's talent to turn it into a set of four finished scripts. By 'The Tenth Planet' (Serial "DD") Pedler was able to tackle much of the script writing side on his own, after considerable coaching from Gerry Davis.

This style of developing scripts for 'Doctor Who' followed in the tradition established by David Whitaker and Dennis Spooner, who likewise gave story ideas to authors they knew rather than accepted freelance ideas from unknown writers. On the odd occasions Davis did find a storyline in the post he liked he was not averse to totally turning it on its head for a development of the idea he preferred. Such an instance occurred with the Ellis/Hulke story which became 'The Faceless Ones' (see 'Season 4 Special Release').

Gerry Davis' other major contribution to 'Doctor Who' was the devising of Patrick Troughton's character when it was agreed he would succeed William Hartnell as the Doctor. After a full committee meeting between Troughton, various Department Heads and the current 'Doctor Who' production crew had yielded a few concrete ideas, it was Troughton and Davis alone who worked out between them how the new incarnation would behave. In collating their respective ideas Davis slyly drew on aspects of Troughton's own character to make up the new Doctor.

After a solid eighteen months on the programme Gerry Davis began handing over to his successor Peter Bryant; but not before he made one final and significant contribution to 'Doctor Who'. Somewhat tired of the increasingly "prima donna" attitude of Anneke Wills, Innes Lloyd had decided to replace the two companions, Ben and Polly. In looking for just one female companion to join Jamie and the Doctor, Gerry Davis remembered a 'Radio Times' cover he had seen of the BBC's 'Alice in Wonderland' production. The image of Alice, dressed in a white Victorian dress with a hooped skirt, had stayed in his mind, and he suggested the next companion ought to be in this mould. As it transpired, Innes Lloyd took not only the image of that girl from 'Alice in Wonderland', but also the title actress. Deborah Watling accepted the part, and Gerry Davis administered the "coup de grace" by naming her after one of his own children - Victoria.



(ABOVE) A Dalek emerges from the time-travel device in Waterfield's secret office.

(LEFT) Kennedy recoils in horror. His first glimpse of a Dalek is also his last.

(BELOW) Jamie watches in amazement as the Doctor joins the three test Daleks in a game of 'Trains'...

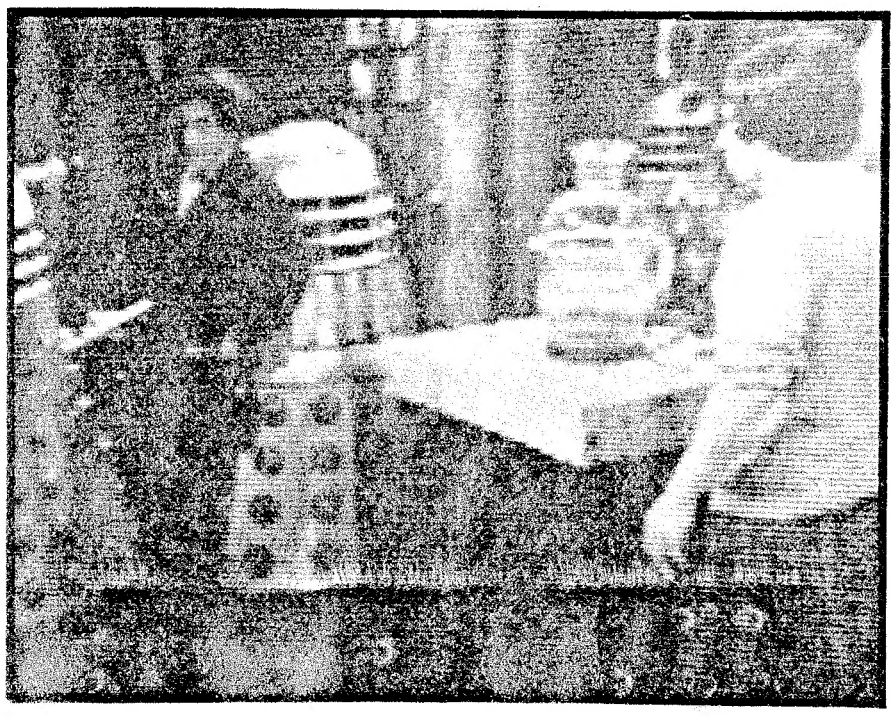
1 6.0 As Dr. Who and Jamie embark on their new adventure today, they're in a desperate plight. With the *Tardis* stolen (it happened in their last adventure) their base, their home, their means of escape are all gone. The *Tardis* must be found at all costs—and soon!

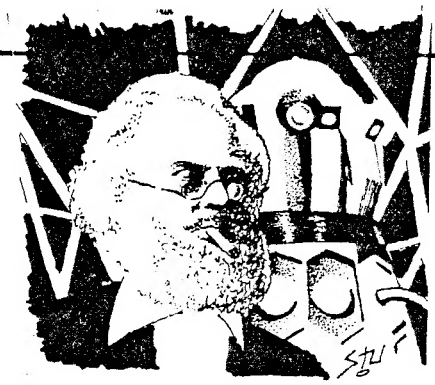
The search takes them to a London antique shop where mid-Victorian bric-a-brac is sold. But the odd thing is, all the stock is brand new, and it doesn't take the Doctor long to discover that there's a time machine involved. And—a much more sinister circumstance—behind the whole thing are his old and evil enemies: the Daleks!

These terrifying metallic creatures don't appear in full force until next week's episode. But when they do, one of them will be concealing the perfectly ordinary shape of a character actor named John Scott Martin. He's been inside a Dalek for two years (before that he was a Zarbic), and he now feels fairly at home there.

'It's a bit like being in a fairground dodgem car,' he says, 'only we propel the things with our feet. We have hand controls to operate the gun, the sucker arm, and the flashing lights and it all goes like clockwork. People think we really are machines; if we start talking normally on the set, they jump out of their skins.'

Outside the studio, he finds himself a bit of a curiosity. 'Once I was asked to judge a children's fancy dress contest and by mistake I awarded the prize for the best-dressed little girl to a little boy. But the children quite understood; they realised that Daleks just cannot tell the difference.'





TECHNICAL OBSERVATIONS

'The Evil of the Daleks' was planned to be the last Dalek story of all. Terry Nation, who owns joint copyright on the Daleks, had stated an intention to withdraw his permission for the BBC to use the Daleks in 'Doctor Who' after this serial, thereby allowing him to pursue his wish to launch them in America as a filmed TV series. Nation had already done some field research into the chances of such a series being made on the strength of the distribution of the two Peter Cushing/'Doctor Who' films in the USA and omens, at that time, were good. As later events transpired the two 'Amicus' films did not do well in the States and so Nation's hopes never bore fruit.

Episodes one to three were script-edited by Gerry Davis. Peter Bryant script-edited the remaining four parts. Innes Lloyd's wish to groom Bryant as his successor was stalled by Gerry Davis' abrupt decision to leave the show to take up a position in Canada. His deadlines were very tight and forced Davis to leave mid-story. Faced with the need to find an immediate replacement, Innes Lloyd chose Peter Bryant whose script-editing work for radio made him eminently suitable for the job. It was not to be the end of Bryant's aspirations as a producer, however, as things were to turn out...

The first episode's end credits went out without mention of Terry Nation's contribution of the Daleks. In response to a complaint by Nation's agents, 'Roger Hancock Ltd.', episode two had a voiced-over credit announcing Terry Nation as Creator of the Daleks. All subsequent episodes featured a credit on the roller captions, claiming "Dalek stories created by Terry Nation".

The chief location chosen for this story was Knebworth House, near Harrow, formerly the home of Sir Arthur Sullivan, of Gilbert and Sullivan fame. Both the interiors and the garden exteriors were used, with several of the interior corridors and galleries being duplicated faithfully at Ealing studios for some of the stunt and effects sequences. Some stock backlot sets at Ealing were also used in the early episodes, where contemporary street exteriors were needed; but by far the biggest deception was the matching in with the previous serial, 'The Faceless Ones'. No scenes for this story were shot at Gatwick Airport. Instead, director Derek Martinus arranged a day's shooting at RAF Northolt, just a few miles from the BBC Television Centre where this story was recorded.

As something of a throwback to the early days of 'Doctor Who', David Whitaker delivered his rehearsal scripts complete with a title for each episode. They were as follows: 1 - "To Set a Trap"; 2 - "The Net Tightens"; 3 - "A Trial of Strength"; 4 - "A Test of Skill"; 5 - "The Human Factor"; 6 - unlisted; 7 - "The End of the Daleks". These episode titles, however, did not appear on the opening credits for any transmitted episode.

In composing the incidental music for this story Dudley Simpson based the Dalek theme directly on Ron Grainer's 'Doctor Who' theme, using the same rhythm, but arranged differently through a monophonic synthesiser. A small, conventional orchestra was employed for the rest of the incidental music, including a woodwind section for Victoria's theme.

For a fourth time in 'Doctor Who' contemporary pop music was incorporated within an episode. 'Youngbeat', by the BBC Orchestra, was heard over the aircraft hangar on Bob Hall's radio, while in The Tricolour coffee bar a juke box played 'Nobody Knows the Trouble I've Seen', by The Seekers, and 'Paperback Writer', by The Beatles.

Caption slides were used for the dematerialisation/rematerialisation effect of the Dalek time-travel devices used in episodes one, two and six. For example, in episode one, as Kennedy is rifling the safe in Waterfield's secret office, the scene cuts to a caption slide of the time-travel device with nothing between the two horizontal control bars. A fade is then performed to the 'live' set, where a Dalek is already positioned between the bars. Thus, the viewer sees the image of the device remaining static and the Dalek fading into vision. Televisually it allowed the director to maintain continuous recording without stopping to do overlay shots.

For the first time in the series the Visual Effects Designers were credited on the end roller captions. Michaeljohn Harris devised and built many of the working effects props, ranging from the simple "Effects Box" in episode two which gases Jamie and the Doctor as a cloud of dry ice is pumped from it, to more complex inventions such as Victoria's "Weighing Machine" - with its array of sequenced lights; all the equipment in Maxtible's laboratory, including the "tickertape device" monitoring Jamie's human reactions; and all the working props in the Dalek city in the concluding episodes.

The major cut between the episodes set in the 20th century and those set in the 19th was done by a fade to black, a psuse, and then fading up a shot of the French Windows, seen in blurred vision from the Doctor's perspective as he recovers from Maxtible's knockout gas.

Above the fireplace in the drawing room hung a picture of Victoria's mother. This large portrait was painted by designer Chris Thompson over a photograph of Deborah Watling. For an ingenious scene link the cameras cut from one showing the portrait to another focused on Victoria herself in a more or less identical pose.

The time-travel cabinet devised by Waterfield and Maxtible was an ornate piece of Victoriana which fitted flush to the right hand side of the set, against a wall. Thus, the cabinet was hollow at the back to enable several figures, including Daleks, to pass into or out of it.

Episode three featured the first instance of the opening credits being superimposed over the graphic sequence, rather than being a part of the establishing shots.

The Visual Effects Department also provided Kemel with the means of demonstrating his great strength in episode three; namely a lightweight plank of wood for the karate chop, and a soft metal bar which Kemel bends and twists around his chest and neck. Scenic Design, however, provided the set of metal spikes set into the alcove covering the doorway to the South Wing of Maxtible's house. On cue, as the door is opened, these spikes shot out of the wall, hopeful of impaling any luckless trespasser...

Photo captions of Knebworth House at night were used for establishing shots during Jamie's quest to free Victoria. Part of Jamie's quest was actually filmed at night in the corridors of Knebworth House - a hugely expensive overhead.

Highpoint of the quest was the fight between Kemel and Jamie, all of which was done on film, but with scenes alternating between footage shot at Knebworth House and matching scenes at Ealing. Stunt arranger Peter Diamond choreographed these scenes, producing at the end one of the most exciting fight sequences ever done for the show - a fight culminating in Kemel being pitched out of a first storey window to be left hanging from the guttering.

The Minstrels Gallery at Knebworth House was reproduced in detail at Ealing for the effects sequence of a Dalek being catapulted through the bannister by Jamie and the Turkish wrestler using Kemel's sash rope. A miniature set of the hallway, seen from above, was built for the matching shot of the Dalek falling to the flagstones below and exploding.

Patrick Troughton was absent from the recording of episode four for holiday reasons. His only scenes, monitoring Jamie's progress on the tickertape machine with a Dalek, were pre-shot as telecine inserts.

Peter Diamond also arranged the sword fight sequence between Jamie and Arthur Terrall, which was done in the recording studio.

In all, five full-scale Daleks were used in this serial, three with white domes and two with black indicating them as supervisors. Peter Hawkins performed most of the Dalek voices, including the test Dalek Omega. Roy Skelton was the voice of Alpha, Beta and the Emperor Dalek. For the latter role Brian Hodgson processed Skelton's voice to play back in multi-tracked form with a lot of reverberation. The cumulative effect, as suggested in the script, was of many Daleks speaking at once.

The photo captions and model shots of the Dalek city, seen in episodes six and seven, were not the same as those seen in 'The Daleks' (Serial "B"), although they obeyed the same geographical rules; i.e. with the mountains towering above the back of the Skaro city.

Maintaining continuity the background sounds within the city (the Dalek "swirl" and "heart pulse") and the alarm systems were the same as those heard in 'The Daleks' and 'The Daleks' Master Plan' (Serial "V").

A model set was constructed of the canyon as viewed from the mountain ledge on which the Doctor and company are first seen. This model comprised several rock passages into the city itself. For scale purposes a small model Dalek was often seen moving in shot. Similarly, when the Doctor tips a Dalek over the ledge, a model is shown falling into the canyon and exploding. Much of this set was later blown up during the battle scenes.

The Emperor's quarters was a large set which could double for several smaller sets when required. The Emperor was a static prop, except for a moveable eye-stalk and a set of flashing lights on the front of its casing. Careful lighting determined how much of the set could be seen by the viewer, thus enabling it to become also a cell, a control room, and the weapons shop. This set was also replicated as a model and rebuilt at Ealing for the battle scenes.

The Inlay Operator controlled the device used to effect the transmutation of humans into Daleks, and vice versa. On screen this appeared as a "wobble", the picture rippling and distorting whenever a victim passed under the archway around which the Human/Dalek Factor machine was fitted.

The final five minutes of episode seven was a Visual Effects "tour de force". All of these scenes, done on film, were directed by Tim Combe working with FX designers Michaeljohn Harris and Peter Day. The major job handled by the designers was the construction and subsequent destruction of a great many lightweight Daleks built often with just plaster, balsa and plywood. Most of these Daleks were required to explode on cue, sending their domes spinning into the air. Supposedly the domes contained the Dalek creatures which were represented, dying, as mounds of foaming matter. In truth the creatures inside the domes were a mixture of green jelly, foam and wood chippings, which bubbled on the application of acetone.

Some of the Daleks built and destroyed were full-size, but others were in miniature. For large scale shots of Daleks swarming about the miniature set of the Emperor's quarters painted versions of the 'Louis Marx' "tricky action" Dalek toys were used.

Most of the sets, too, were destroyed in these battle scenes, including the Emperor's casing, with its cables afire towards the end. The final shot of the story shows the Emperor's head section blowing up as one final explosion heralds the end of the Daleks.

This serial was re-shown during the summer of 1968, the first 'Doctor Who' adventure to be repeated in its entirety.

The final episode of 'The Evil of the Daleks' brought to an end the fourth season of 'Doctor Who'. It had run non-stop for a total of forty-three weeks. The series was then "off the air" for nine weeks, before returning at 5:50 p.m. on 2nd. September 1967 with the first episode of 'The Tomb of the Cybermen'.

PRODUCTION CREDITS

— Compiled by Gary Hopkins —

SERIAL "LL"	SEVEN EPISODES	BLACK AND WHITE
PART 1	-	20th. May 1967
PART 2	-	27th. May 1967
PART 3	-	3rd. June 1967
PART 4	-	10th. June 1967
PART 5	-	17th. June 1967
PART 6	-	24th. June 1967
PART 7	-	1st. July 1967

Cast

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines

Bob Hall.....Alec Ross
Kennedy.....Griffith Davies
Edward Waterfield.....John Bailey
Perry.....Geoffrey Colville
Mollie Dawson.....Jo Rowbottom
Theodore Maxtible.....Marius Goring
Victoria Waterfield.....Deborah Watling
Ruth Maxtible.....Brigit Forsyth
Toby.....Windsor Davies
Arthur Terrall.....Gary Watson
Kemel.....Sonny Caldinez
Daleks.....Robert Jewell, Gerald Taylor
John Scott Martin, Murphy Grumbar
Ken Tyllsen
Dalek voices....Peter Hawkins, Roy Skelton
Driver (film only).....Len Russell
Extras at Tricolour Coffee Bar:
Girls in Mini-kilts.....Petal Brown
Gillian Toll
In Coffee Bar.....Tova Johannessen
Pat Macaulay, Judy Nicols
Michael Brown, Bob Wilyman
John Hanson
Extra.....Barry Ashton

Technical Credits

Fight Arranger.....Peter Diamond
Production Assistant.....Timothy Combe
Assistant Floor Managers.....David Tilley
Margaret Rushton
Assistant.....Jenny Huddleston
Grams Operator.....Dave Thompson
Vision Mixers.....Bruce Milliard
John Barclay
Floor Assistants.....Stephen Withers
Graham Hoosem
Lighting.....Wally Whitmore
Sound.....Bryan Forgham
Technical Managers.....Tommy Dawson
Neil Campbell
Costume Supervisor.....Sandra Reid
Make-up Supervisor.....Gillian James
Incidental Music.....Dudley Simpson
Story Editors.....Gerry Davis (1-3)
Peter Bryant (4-7)
Designer.....Chris Thompson
Producer.....Innes Lloyd
Director.....Derek Martinus

Victoria, too, had noticed an absence. "Where is my father?" she asked anxiously.

The Doctor turned, trying to find words to explain Waterfield's own act of courage. But his eyes betrayed him sooner.

"Is he dead?"

"Yes. I'm afraid he is." As tears welled up in Victoria's eyes he went on: "But he didn't die in vain. I think we've seen the end of the Daleks forever." The rate of the explosions coming from the Dalek capital had increased, and the Doctor feared it would not be long now before the conflagration reached the source of the Daleks' power. They had to get to safety before then. He turned to his companion. "Jamie, we'll get along to the TARDIS - it's just over there."

But Jamie's heart and mind were with the grieving form of Victoria. "We can't leave her alone, Doctor!" he pleaded.

"We're not going to leave her. She's coming with us!" Leaving Jamie to guide Victoria the short remaining distance to the sanctuary of the TARDIS, the Doctor wandered over to the mountain ledge and gazed down at the results of his handiwork. His features were grave, lit by the ruddy glow from the burning city. Softly, he muttered to himself, "The final end..."

From deep down below an ominous rumble began to build - the crack of doom for the Emperor and his kind...